

THE MUSICAL WORLD,

A WEEKLY RECORD OF

Musical Science, Literature, and Intelligence.

To know the cause why music was ordained;
Was it not to refresh the mind of man,
After his studies or his usual pain?
Then give me leave to read philosophy,
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

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[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

INSTRUMENTAL MUSIC.

By GEORGE HOGARTH.

It is a pity that, highly cultivated as music now is, so much of its romance should be lost. The most elaborate composition of Mozart or Beethoven will never awake, in the youthful heart, the feelings inspired by the graceful canzonets and roundelays sung by the accomplished cavaliers and fair ladies of the olden time, and accompanied on the *Lute*,—a word in which there is a thousand times more poetry than in the names of all the instruments in the Philharmonic Orchestra. What are the airs performed in our drawing-rooms to some ancient love-ditty,

" Sung by a fair queen in a summer bower,
With ravishing division, to her lute "'

When we connect romantic associations with the harp or the flute, do we think of the patent double-action of Erard, or the ten keys of the instrument played on by Nicholson? Do we not rather carry back our thoughts to the harp whose simple strings were swept by the bard, or the Doric reed of the shepherd on the hill-side? As to the violin—king of instruments though it be—the very name is an antidote to every poetical or romantic idea. Think of a lover singing

" ——— a woful ballad
Writ to his mistress' eyebrow,"

and joining to his furnace-like sighs the strains, however mellifluous, of the fiddle! The scene would be only fit for the facetious George Cruikshank. Many a beautiful address have the old lyric poets made to their harps, or their lutes; but what modern son or daughter of song has ever thought of apostrophising the violin or the piano-forte? Modern music, in short, is as unpoetical as modern war; and Paganini,

with his fiddle under his chin, as unpoetical an object, when compared with an old minstrel, as his Grace of Wellington in the full splendour of his field-marshal's uniform, when compared with an Achilles armed with his shield and spear, or a steel-clad warrior of the middle ages.

This, we say again, is a pity; and the regret, we believe, has passed through the mind of every one who has received the impressions, given by old poetry and romance, of the rude and simple music of other years. Why it is so, it seems rather difficult to explain. It is not entirely because the music, and the instruments, which have acquired a poetical and romantic character, are old and no longer in use. It was when the lute and the airs that were sung to it were actually in daily use, that both the instrument and the music were the themes of constant poetical description and allusion. Witness the Italian sonnets and lyrical pieces of the fifteenth and sixteenth centuries, and the poetry of Shakspeare and Milton. Modern music and modern instruments have lost this character, not because they are modern, but because they are complex and artificial. The modern harp still has something of a romantic air, because it still accompanies the simple ballads of the ancient Principality, where it has existed for centuries: and the guitar is the most romantic of all modern instruments, because it is the direct offspring of the lute, and is almost always conjoined with the canzonets of Italy, and the boleros and seguedillas of Spain.

But we must submit to the loss of the spirit of romance, in music as in every thing else, because romance is fast vanishing from the world. This is perhaps the necessary consequence of a highly advanced state of society, when reason assumes the empire over the mind, and considerations of utility become predominant. As mankind become more worldly, the feelings of youthful passion and enthusiasm are blunted; and the sympathy with the real or fictitious expression of those feelings is weakened. The lover no longer pours out his soul in song: and poetry and music, no longer the language of emotion and passion in actual life, address themselves more and more exclusively to the imagination, the taste, and the judgment, and seek to preserve their attractions by becoming more and more elaborate and artificial. Jackson of Exeter, in one of his ingenious critical disquisitions, somewhere answers the poet's question,

“What passion cannot music raise and quell?”

by saying, that it cannot raise or quell any passion: and, though we are not inclined to go to the full extent of his proposition, yet it is not so paradoxical as may at first be supposed. When we are affected by plaintive, or melancholy, or terrific music, do we actually feel pity, or sorrow, or terror? Not at all. Ideas of these emotions are merely presented to the imagination, and the only feeling excited by these ideas, is *pleasure*. Music may harmonize with, and gratify our feelings,

provided they are not very deep. By the help of tender airs, the lover, (like *Orsino* in *Twelfth Night*) may nourish his amorous day-dreams; and melancholy strains may heighten "the luxury of wo." But when grief is no longer a luxury—when the iron has entered into the soul—then music is powerless either in nourishing or assuaging it. Music acts on the feelings through association; its sounds recal the memory of scenes with which they have once been connected; and the strength of its effects does not depend on its own intrinsic qualities, but on the circumstances under which it has formerly been heard. When the rudest mountain melody revives "the memory of joys that are past, pleasant but mournful to the soul," it excites emotions never raised by the most exquisite airs of Mozart, unless they, too, acquire an adventitious power from the same circumstances.

There is a great deal of exaggeration and cant in the language of critics in regard to the effects of music on the passions. Like the other fine arts, it addresses itself to our sense of *the beautiful*;—a sense which, becoming, in the progress of refinement, more and more nice and fastidious, requires to be stimulated by increased skill, and constant novelty and variety in the productions of art.

Hence the progress of music, from the rude and untutored language of natural feeling, to its present greatness as an art, the successful cultivation of which demands the utmost exertion of almost every intellectual faculty: and no part of this progress is more curious and striking than the successive invention of the various instruments of sound, and their gradual union in forming the "harmonious voice" of a great modern orchestra.

All these instruments, numerous as they are, spring directly from the rude instruments of the most ancient times. Even the mighty Organ itself is only a gigantic Pan's Pipe. Musical instruments may be classed in two ways; either according to the principles of sound on which they are founded, or the mechanism of their performance. With relation to the principles of sound involved in their construction, they may be divided into stringed instruments, wind instruments, and instruments of percussion: and with reference to their mode of performance, they may be divided into bowed instruments, keyed instruments, wind instruments, stringed instruments played without a bow or *pincés*, (we have no convenient English word for this), and instruments of percussion. The organ, under the first classification, is a wind instrument; under the other, a keyed instrument. The second mode of classification is that which is generally used; and the following are the principal instruments now in use belonging to each class. *Bowed instruments*; the violin, the viola or tenor, the violoncello, and the contra-basso or double-bass. *Wind instruments*; the flute, the oboe, the clarinet, the bassoon, the horn, the trumpet, the trombone, the serpent, the flageolet and small flute. *Keyed instruments*; the organ

and the pianoforte. *Instruments pincés*; the harp, the guitar, the lyre, and the mandoline. *Instruments of percussion*; the different kinds of drum, cymbals, &c. There are other instruments, such as the corno Inglese, the corno di bassetto, the ophicleide, and the newly-invented *clarone*, or bass-clarinet, which are mere modifications of some of the wind instruments already mentioned. In the progress of the art, instruments have been undergoing constant changes of form for the sake of increasing their powers and facilitating performance upon them; and nearly all the instruments now in use may almost be said to have been invented within the last two hundred years.

Instrumental music (considered separately from vocal) is either for a single instrument, or for a plurality of instruments, either of the same, or of different kinds. Music for a single instrument is generally accompanied by others: they, however, remaining subservient to the principal. This is *solo*, or accompanied solo music; and when the piece is on an extensive scale, and accompanied by a whole orchestra, is called a *concerto*. A piece of music for a single instrument, intended chiefly for chamber performance, and either unaccompanied or accompanied only by one or two additional instruments, is called a *sonata*; among the earliest of which are the violin solos and trios of Corelli. All the greatest writers for the harpsichord and the piano-forte have thrown their ideas into the form of sonatas; but the regular sonata has now disappeared, and its place is supplied by *fantasias*, *capricci*, *airs with variations*, *pot-pourris*, &c. which serve too often as apologies for a hasty, loose, irregular, and incoherent style of composition.

The modern symphony, the glory of instrumental music, is derived from the *concerto grosso*, or orchestral concerto, of the seventeenth century. It at first consisted of a part for the leading instrument, accompanied by bowed instruments in four parts. Stamitz and Vanhall added parts for oboes and horns. Additional parts were added by Haydn; and a series of gradual discoveries of the powers of instruments, and of additions to the number employed, has led to the stupendous creations of Mozart and Beethoven. In chamber concerted music, one instrument only is employed for each part; and thus we have the duet, trio, quartet, &c. extending to the nonet, or piece for nine instruments, beyond which, we believe, this species of music has not extended.

A knowledge of the history, construction, and powers of the various instruments now in use, is interesting, not merely to the composer, but to every lover of music; and these remarks are introductory to a series of papers in which, from time to time, we shall enter in detail into this subject.

LITERARY NOTICE.

ENGLAND in 1835: being a series of letters written to friends in Germany, during a residence in London and excursions into the provinces: by FREDRICK VON RAUMER.—3 vols. Murray.

HERR VON RAUMER has written a book of extraordinary interest, "*de omnibus rebus et quibusdam aliis*," concerning Great Britain. "The musical world" has no concern (professionally) with the great bulk of matter that comprises the 3 volumes; but, among the "*quibusdam aliis*," von Raumer has written many agreeable things upon the state of *music* in this country, and upon the art and science in general. We propose selecting the most interesting for our readers. Being a German, (a Berliner) by birth and education, it will naturally be anticipated that his predilections mainly tend towards his own national class of composition and writers; and holding the opinions we do as to what constitutes the classical school, and what the merely popular and "*ad captandum*" school in modern music, we feel his remarks to be uniformly just.—Moreover, he is not a common dilettante, who deems it proper, in writing a work upon the institutions, literature, habits, manners and attainments of the people whom he has visited, to say something of their musical pretension: but he evidently speaks as "one having authority" to decide—fully as much as upon any other branch of science which it was his province to treat: thus, when alluding to the performance of one of our best piano-forte players, he says—and with no apparent conceit in the observation, that he thought he "could do as much with a week's practice."—And when too, after attending that most frivolous of all *melanges*, a morning concert, we meet with an exclamation like the following; every one acquainted with sterling music will at once trust him for a sound opinion. "What infinite odds (says he) between such a concert, and Sebastian Bach's Mass in A flat, well executed!" We opine that there are not many unprofessional musicians who are aware that Sebastian Bach wrote anything but some misnamed "very dull organ fugues." Herr von Raumer therefore is fully capable of his subject. "The Musical World" having taken up the question of Beethoven's genius; the following passing eulogy upon that illustrious man will be interesting at this time to the reader.

"Beethoven's daring flights occasionally border on lawlessness; but he is a man who has a right to ask of Art what he pleases; or rather, Art must ask him in what new dress and adornments she shall present herself. With dithyrambic frenzy does this high-priest of Art cast the jewels of his vast treasury into the air; and even the broken fragments which fall to the ground, would suffice to compose many a costly ornament. But when impudent bajazzos [*qu. humbugs*] fling dirt and stones at our heads, are we to fall on our knees and humbly thank them for their favours?"—vol. i. p. 209.

The following comparison between the English and French orchestras is, from all we have heard, pretty accurate:

"If I may venture, after one concert, to compare London with Paris, the result, on the whole, is this. The mass of instruments may be equal; but the effect is better in the Salle at Paris, and the French performers on the stringed and wind instruments* seem to me more thoroughly artists than the English. In London, you hear distinctly that the music is produced by many;

* We once heard the Chevalier Neukomm, in conversation, confirm this opinion as regards the stringed; but he preferred our wind-instrument performers—taken collectively.

whereas in Paris it appears as if the whole were the work of one mind and one hand. Like shadows and flickering lights on a landscape, so I often thought I perceived uncertainties and tremblings of tone, though the main stream flowed on its regular course. In Paris, my expectations, as to instrumental music, were far exceeded: here, they are in a degree disappointed, because I had heard people assert that it is doubtful which capital has the pre-eminence. In both, vocal music seems quite subordinate."—i. 73.

He is at the Philharmonic:

"Aria, out of the 'Donna del Lago,' sung by Mlle. Brambilla, 'Elena, o tu ch'io chiamo.' Often as I have heard Rossiniades, I cannot help wondering afresh every time at the music which this audacious composer sets to the words before him. *It is quite impossible to guess the melodies from the words, or to infer the words from the melodies.* Mlle. Brambilla, a mezzo-soprano, sang the colorature so well and so piano, that one could make nothing distinct out of such sweet quavering,—and then dropped *fortissimo* to the lowest notes of her voice—to the admiration of her audience; but in my opinion in a manner neither feminine nor sublime, but simply coarse and mannish. It is not necessary for me to enlarge upon this manner, which Pisaroni, though with far different powers and skill, brought into fashion."—i. 72.

The following spirited and excellent piece of criticism is extracted from the description of an Oratorio at Drury-lane.

"Weber's overture to 'Oberon' is characteristic of the author—full of sensibility, genius, and melody. But, had I as much time for criticising as I have inclination, I should try to shew that an overture ought not to be a pot-pourri;—a cento of melodies taken from the most unlike situations or passages of the opera, and lightly stitched together. This sort of patch-work cannot combine the disconnected incongruous parts into a true whole; at the very best it is only intelligible *after* the opera; and in that case it is not an overture, nor is it possible for a conception of the whole opera to be crowded together in this manner. Gluck and Spontini never attempted this; and the sort of echoes of motivi that are found in some of Mozart's overtures, are essentially different from Weber's mode of treatment in his 'Euryanthe' and 'Oberon.' When I heard the latter, however, yesterday, I was affected with melancholy at the early death of this pure and noble-minded man, in the solitude of London, far from family and friends. Rossini's celebrated *Pregiera* came between Handel's 'Holy, holy Lord God Almighty,' and 'Sound an alarm.' How empty, bare, trivial, and flat, did the flimsy manufacture of the Italian Maestro appear, in comparison with the profound thought and feeling of the German Meister! At each of these alternations, which occurred frequently, I could not help thinking of Aristophanes's balance of the merits of Euripides and Æschylus. The scale of Rossini rose far higher in comparison than that of Euripides; it was only in the comic parts that his talent was predominant. The singing was perfectly suited to the composition; Grisi, especially, displayed her musical skill in these *tours de force*—in this dancing on stilts, and jumping through a hoop. *The English know the value of a pound sterling in most things, but they seem to be quite dazzled by the glitter of these gilded maravedis, and to be guilty of injustice towards their native artists.* The voices of the English women whom I have heard here, are not comparable in flexibility, brilliancy, power, and energy, with those of many Italians. The English are the voices to marry; the Italian are like seductive mistresses, whose syren tones witch away one's senses. But after a season, a reasonable man returns to his simple and natural wife, and to the repose and purity of home. As an Englishman near me was admiring the famous duet from 'Semiramis,' in which the son learns the murder of his father, and the criminal love of his mother, I was so indignant, that I summoned up all my English, in

order to prove to him the absurdity, as well as the revolting character, of this pretended dramatic music;—probably without the least effect.”—ii. 109.

Handel and Bach.—“After dinner I went to Mr. S. whose wife and daughter are desirous of penetrating the ancient chapels and sacred halls of John Sebastian Bach, and they will do so, as they have sufficient talent, if their patience does not forsake them in the first few weeks. Of the two fundamental pillars of German musical art, the French and the Italians know neither, and the English only one,—that is Handel. When they shall equally appreciate the second giant—the Michael Angelo of his age—John Sebastian Bach, and not before, they will stand so firmly, that the swell of the new-fangled torrent will not be able to overthrow and carry them away.”—iii. 69.

The Messiah, with the original accompaniments.—In playing the overture, he says, “the adagio was softer, more *cantando*, than in Berlin, and in my opinion, were it but for contrast sake, so much the better. The old Handelian score was, with few exceptions, used without the added accompaniments, which was very interesting to me. The music has, if not a stronger, yet a more calm, I might say a holier, effect, without this higher seasoning, and with only the stringed instruments.”—i. 116.

Mendelssohn, if the account we have received be correct, appears to have been impressed with the same feeling as regards the *original instrumentation* of the ‘Messiah,’ for he has constructed his ‘Conversion of St. Paul,’ upon the model of the Handelian school of oratorio writing.

We purpose continuing our notice of this interesting work in our next.

TO THE EDITOR OF “THE MUSICAL WORLD.”

SIR,—In the leading article of your first Number, the following passage occurs:—“Haydn’s Oratorio of *The Creation* was introduced into this country by Salomon, and performed for the first time at the concert room of the Opera House.” This, Sir, is an error, which, with your permission, I will correct. As every circumstance connected with the name of Haydn, however trifling in its nature, may be of importance to future historians, it is desirable that such circumstances, if spoken of at all, should be related exactly as they happened. It is well known that Salomon was the intimate friend of Haydn, but, notwithstanding this, I assert, that *The Creation* was performed for the first time in this country at Covent Garden Theatre, and, as the circumstances under which the first performance took place are, in themselves, rather curious, I will venture to relate them. The facts are these.—At the period we are speaking of, the oratorios in London were carried on, at Covent Garden Theatre, by the elder Ashley (father of the present Charles and Richard Ashley)—and it was generally known to all intelligent professors of music, that Haydn’s Oratorio of *The Creation*, was then on the eve of publication. Mr. Ashley, therefore, like a prudent manager, and good caterer for the public, commissioned a friend, (a king’s messenger, who was dispatched from London to Vienna) to purchase, if possible, and bring back with him, a copy of the work. He did so, and, as every one knows the rapidity with which journeys are made by king’s messengers, the consequence was, that Mr. Ashley had in his possession a score of *The Creation*, before half the music-sellers in Vienna had a copy in their shop. The moment the messenger had deposited “the precious parcel” in the hands of his friend, Ashley divided the score into several parts, and summoned to his assistance, not only the music copyists from the Opera House, the theatres, &c., but, also, many of his professional friends, (amongst whom was the author of this note) by which means the whole oratorio was copied, the vocal parts distributed to the singers, (they had,

indeed, but short "note of preparation") and performed, in a very few days (I believe six) after its arrival. The sudden announcement of the first performance of Haydn's much talked of Oratorio, *The Creation*, caused a greater sensation in the musical world than I can describe. Mr. Ashley was amply repaid for this act of good management; for the house was crowded to an excess. But, perhaps, no individual was so much surprised at what was going on, as Mr. Salomon; who, no doubt, expected to receive from his friend Haydn, the first copy that came to England. It is true that Mr. Salomon did, subsequently, get up the oratorio, and I recollect it was said that, in consequence of some written instructions he had received from Haydn, one or two of the movements were given in a different time from that in which they were performed at Ashley's oratorios. But, I repeat, its first performance was at Covent Garden Theatre; and never shall I forget the effect produced on the audience by that passage in the Bass part which ascends by semitones, (from Bb to D, if I recollect rightly) towards the end of the Chorus, 'The heavens are telling.'—The applause was the most tremendous I ever heard.

I am, SIR, your obedient Servant,

G. N.

CONCERTS.

EXETER HALL FESTIVAL.—*Friday, One A.M.* First Rehearsal concluded. —"Bravi Dilettanti!"—"Bravissimi Tutti!" Time and space allow us only to say to our readers—"Go and hear these performances." Full particulars of the whole series in our next.

MADAME BONNIAS' CONCERT, on the 5th inst., at the Argyll Rooms, was well attended, and her performance on the piano-forte was succeeded by a unanimous and spirited applause. A trio by Brod, for the same instrument, oboe, and bassoon, was excellently played by the lady, Messrs. Barré and Baumann. Madame Parigiani and Signor De Val severally sang with sweetness and effect two cavatinas, and an air by Pacini; and Miss Wybrow, in singing the simple ballad of 'John Anderson my Jo,' would have left little to be desired, had she omitted the whole of those passages, miscalled ornamental, which destroyed the character of the melody. The company appeared to be much gratified by the general performance.

PHILHARMONIC SOCIETY.—*Act I.* Sinfonia, No. 2, composed for this Society, Spohr; Scena, Mr. Balfe, 'Pace, ardenti,' (Euryanthe), C. M. Von Weber; Concerto, Piano-forte, in C Minor, Mr. C. Potter, Mozart; Scena, Madame Caradori Allan, 'Ah ritorni,' F. Mendelssohn Bartholdy; Overture, Egmont, Beethoven.—*Act II.* Sinfonia, No. 1, Haydn; Song, Mrs. A. Shaw, 'Make haste to deliver me;' (Claron obbligato, Mr. Wilman), Neukomm; Trio, Two Violoncellos, and Contra Basso, Mr. Lindley, Mr. Lucas, and Signor Dragonetti, Corelli; Aria, Madame Caradori Allan, 'Batti, batti,' (Don Giovanni) Violoncello obbligato, Mr. Lindley, Mozart; Overture, 'Le Prince de Hombourg,' Marschner; Leader, Mr. Loder; Conductor, Mr. Moschelles.—The fourth concert of the season took place last Monday. Spohr's symphony is an illustrious piece of writing, grave and even lugubrious in character, sprinkled with delicious melodies, and instrumented with masterly effect. The scena from Euryanthe, a composition expressing a furious torrent of jealousy and revenge, was rather too much for Mr. Balfe, clever as he is in dramatic declamation. Mr. Potter's performance of Mozart's concerto, an elegant and polished composition, was distinguished by brilliant execution, good taste in his ornaments, particularly in the *andante*, and by a well-constructed and characteristic cadenza to the first movement. The scena by Mendelssohn is clever, (could he do anything inferior?); with the exception, however, of a violin obbligato played by Mr. Loder, and vehemently applauded,

we felt little interest in the composition beyond its skilful treatment for the orchestra. The overture to Egmont was obstinately encored, and, as we thought, evidently by the new visitors to these concerts. Nevertheless, it was gloriously played, and it merits no worse treatment. Mr. Loder led the andante of Haydn, No. I., too fast; indeed, both he and Mr. Moschelles, the conductor, appeared to be at times at variance. Mrs. Shaw repeated the air by the Chevalier Neukomm, which was introduced by Mr. Willman at his concert last week. It is amusing to notice the pleasure an audience take in the extreme notes of the human voice, particularly in the female, if unusually low. The mere tone will almost infallibly elicit an applause; the execution, the expression of a passage pass comparatively for nothing. They rejoice to hear that they have "not lost their G." We once remember, at the theatre, seeing a man who had brought a friend evidently for the sole purpose of letting him hear a fellow with a voice like a buffalo sing double D. There they sat, as patient and still as bitterns in a marsh, till about the period of the said buffalo's advent. And when he came on to the stage, and prepared to sing his song, they were all activity and expectation. As the song proceeded, each growl was accompanied by an admonition from the friend, that *that* was not double D. "No, that wasn't double D; it was only about G, or so. No, nor that neither, though that was a good low note. Now then, there—there—that was double D!" They heard double D, and were delirious with admiration. They encored the song for the sake of hearing double D, and immediately after, left the theatre. The trio of Corelli was delightfully played, and fully appreciated by the audience. Madame Caradori, by introducing her grotesque ornaments and arabesque-like flourishes upon the simple and lovely structure of the "Batti, batti," committed a positive sacrilege. She should be condemned to stand as one of the vocal Caryatides—a monument, a byeword, and a warning to all young singers, who may presume to improve upon Mozart.

MR. BRIDGEMAN'S CONCERT, given in the Town Hall at Hertford, last Friday evening, was fully attended. The principal instrumentalists were, Mr. F. Cramer, (who led) Messrs. Wilman, Harper, Platt, G. Cooke, Card, Moralt, C. Smart, Watkins, Anderson, and W. Cramer. The vocalists were, Miss Woodyatt, Messrs. Hobbs and Parry, jun. The performance went off to the satisfaction of all parties. Mr. Bridgeman, who has been organist of Hertford for nearly half a century, played a duet on the piano-forte with his pupil, Mr. J. B. Cramer, Jun.

THE SUBSCRIPTION CONCERT at Manchester, which occurred on the 8th instant, went off in excellent style. The vocalists were, Mesdames Clara Novello and Bruce; Messrs. Barker and Phillips. The first lady sang 'Dove sono,' and was spiritedly encored in a French romance, as was Miss Bruce, in 'She never told her love,' and both received the same compliment in the duet by Clari, 'Cantando un di.' Mr. Phillips, also, was obliged to repeat his ballad of 'Woman.' If he *will* sing badly, he must be compelled to try again.

MR. THOMAS MILLER, of Bath, gave a Concert last week in that city, and another at Clifton. The singers were, Mrs. Bishop, (who gave much satisfaction) the master of the concert, and Mr. Machin. The rooms were respectably filled.

MR. PATTEN'S Concert at Winchester, and Mr. SIBLEY's at Fareham, which were given last Tuesday Evening and Wednesday Morning, were greatly successful; the rooms being crowded. Miss Clara Novello and Mr. Parry, Jun., were the Vocalists, and Mr. Forbes was the Pianist. The audience were delighted with *all* the performers, testifying their satisfaction by repeated encores. A quartett, played by Winton amateurs, was entitled to very high commendation.

THEATRES.

KING'S THEATRE.—The opera season may now be said really to have commenced : and it has done so in fine style. On Saturday last, burst upon us, in full splendour, the united glory of Grisi, Rubini, Tamburini, and Lablache. "La Gazza ladra" was the opera of the evening; and never perhaps, since its first production, has it been supported with such surpassing and uniform excellence as by the felicitous combination of this remarkable quartett. Signora Grisi has improved in general refinement and delicacy of execution. The most fastidious must have been satisfied with her style and manner of singing the "Di piacer"—certainly one of the most characteristic of all Rossini's airs; for in it the sentiment, the words, and the melody, consistently, and delightfully respond; a union rarely to be found in his graver compositions, and which indeed is the crying sin of this mercurial genius, whose reputation would have suffered no drawback had he devoted his talent wholly to subjects expressing mirth and the extremes of vivacity. Signor Rubini is as fine as ever—brilliant and scientific; Tamburini rich, copious, and genteel—for this epithet we feel to be the characteristic of his style; and Lablache, colossal in every sense of the term—in person, voice, musical accomplishment, pathos, and humour. There being no contr'alto in the company, the part of "Pipo" was left out. The opera managers appear to have a chartered right to treat their subscribers just as they please. Imagine the Maid and the Magpie at one of the plebeian Theatres, with the same character, or any other incident to the piece, omitted!

REVIEW OF MUSIC.

Psalm Tunes, selected for the use of Cathedrals and Parish Churches, by William Crotch, Mus. Doc. Professor of Music, Oxford. MILLS.

A GOOD selection, as might be expected from such an editor;—as might also be expected, harmonized with a correct feeling of the Doric simplicity of the melodies, of which there are no more than seventy-two. The mechanical part of the work (the engraving) is neat and clear.

"*The rose that all are praising,*" Ballad. *The words and melody by Thomas Haynes Bayly, Esq.; the symphonies and accompaniments by E. J. Loder.*—T. E. PURDAY.

An easy melody in B flat, in the course of which occurs a pretty transition to the key of D minor. The first bar to each verse contains an awkward conjunction between the melody and the accompaniment, which we are surprised did not strike the ear of the arranger.

"*There is an eye that never sleeps,*" Duet for two Soprano voices, with an Accompaniment for the Piano-forte, by T. Attwood. HILL.

It is remarkable that Mr. Attwood should have misconceived the emphasis in the first, and each recurring phrase of the lines to this duet; placing the accent on the word 'there,' instead of the word 'eye,' which is the important feature of the phrase. In the second bar of the last stave (p. 4) the passage rising on the sharp 4th, sounds rather harshly to a critical ear—which "is a thing of nought" if it cannot detect something to object to. The melody slightly reminds us of the author's own 'Curfew,' with a tinge now and then of Spohr's phraseology.

"*Hark the distant village peal,*" Trio for three Soprano voices; by Thomas Attwood. HILL.

A composition of the popular class, and which will probably find much favour: it is, however, of inferior merit to the one just noticed.

"*The Star Spirit,*" Cavatina. *The poetry from "A Vision of fair Spirits," by John Graham, Esq., the music by S. Nelson.* T. E. PURDAY.

A very sweet melody; something in the character of Wade's 'Vesper Bell,' not however in the remotest degree a copy. The harmonies are musician-like

and elegant; and, what at once stamps its merit, there is a melody even in the bass.

"Good bye, sweete heart!" sung by Mr. Parry, Jun.; written in imitation of the ballads of the 15th century, by Robert Folkstone Williams. The music by S. Nelson. T. E. PURDAY.

A charming madrigalian spirit pervades the whole of this song. The sentiment is not perhaps happily expressed in the words, "Sinks my heart with fond alarms," which is of a buoyant character; but the passage itself is very pretty. In the first bar of the last stave, at p. 4, we should have preferred a different progression in the bass, which would occupy some lines to explain, and then, perhaps, be unsatisfactorily expressed. We must endeavour to procure a miniature musical type.

"Fair Genevieve," Ballad. The poetry by C. J. Jefferys, Esq. The music by Edward J. Loder. MASON.

A delightful pastoral. We always come with agreeable anticipations to a composition to which is attached the name of Edward J. Loder.

"Wake, lady, wake! the midnight moon," Serenade. The poetry by H. Neele. Esq. The music by W. B. Wilson. T. E. PURDAY.

Rather commonplace—yet pretty.

"My heart is bound with a viewless chain," Romance, composed by Maestro Vacaj. The English adaptation by H. J. St. Ledger, Esq. BOOSEY.

The most agreeable and musician-like passage in this composition (which nevertheless is not instinct with original thought), is a succession of sixths which occur in the latter part of page 4.

Recitative, *"Israel is a scattered sheep,"* and Air, *"But he shall feed on Carmel."* From the Oratorio of *"The Captivity of Judah."* Composed by Wm. Crotch, Mus. Doc. MILLS.

A composition gracious and innocent in character and expression, with bolder and more novel transitions than we should have expected from the exclusive and severe faith of the Oxford Professor. Some lovely passages of imitation frequently occur between the voice and the accompaniment.

"Melodies of Many Nations." Selected and arranged to English words by Frederick Wm. Horncastle. Book Ist. CRAMER & Co.

An elegant publication, comprising melodies by Mozart, Himmell, a Spanish chant, a Bohemian birth-day song, a barcarolle, and a Russian hymn. For sweetness of melody, and novelty of character, we prefer the first and last in the book.

Capriccio for the Piano-forte, intended as a Study, for the Right-hand, by Miss Mouncey. T. E. PURDAY.

A very useful school exercise, with a well-selected variety of passages for the right hand. Miss Mouncey will have performed good service in her day and generation, if she prepare an equally valuable practice for the left.

Semiramide: Opera Seria, by Rossini. EWER & Co.

The whole of the music of this popular opera, well arranged for the piano-forte, without the words; engraved in a bold character, for the moderate sum of six shillings. By the catalogue at the end of the work, it appears that all the operas of Mozart, the *Fidelio*, and other German compositions, may be had for the same price.

N.B. We beg to observe, that several pieces are left with our Publisher, to be reclaimed by their respective proprietors.

MISCELLANEOUS.

OPERA SINGERS.—The "Beneficières" of the profession are all in commotion at the announced intention of Mr. Laporte, not to allow any of his prin-

cipal singers to assist at any public concert, save those which may be given in the great room of the King's Theatre. Those who have already engaged the Hanover-square Room—a more commodious, more elegant, and, in every respect, a better adapted building for musical performance—are compelled either to forego the attraction of the Italian singers, or to engage the *two* concert rooms, leaving one, of course, wholly unoccupied; and that one *must* be the Hanover-square room; for Mr. Laporte will not even consent (as we have been informed) to receive simply the hire, allowing the parties to choose their own place of performance:—they *must* and *shall* engage his room, and they *shall* give their concert no where but in his room. Mr. Laporte has doubtless a right to make what stipulations he pleases with the foreigners he brings over here; but the course he has taken (if correctly reported) is as arbitrary and grasping, as it will, in the sequel, be found to be unwise—the usual result of such conduct. What makes it appear doubly ungenerous, is, that he has consented to the whole company's singing at Drury Lane, where they will be heard for sixpence!—With a national feeling of pride and gratification we have the pleasure of stating (still however upon report only) that the lessee of the Hanover Square rooms has behaved most handsomely to those persons who had already engaged his rooms. H. R. H. the Duchess of Kent has afforded another proof of her determination to support the National Talent. We know that she has refused to go to Mr. Sale's Concert in the *Opera* Room; and Mr. Laporte has refused Mr. Sale the assistance of his singers elsewhere. H. R. H. will receive the gratitude of the whole Profession for the step she has taken. As for Mr. Sale, his room will be full anywhere—aided by such a presence, and seconded by his own established reputation and connexions.

One benefit will result from Mr. Laporte's policy, (by the way he would be worth a Jew's-eye to Louis Philippe) and which we shall heartily rejoice at:—It will be the making of Malibran; who will inevitably carry every engagement from those concert-givers who might have been wavering between herself and Madle Grisi.—And we feel that the public are bound to make common cause with, and support those native professors who manifest an intention to nullify so arbitrary a proceeding on the part of the opera manager.

Mlle. Giulia Grisi, the youthful cantatrice, is a niece of the once celebrated Granilli, and is now in her 25th year, having been born at Milan, July 28, 1811. Her father held an appointment under the then existing kingdom of Italy. At the age of eleven, Giulia was placed in a convent at Florence, where her musical education commenced.—*Morning Chronicle*. We have heard that Grassini, the once eminent contr'alto, is aunt to Grisi; but we never heard of the "celebrated Granilli."

CATCH CLUB.—Mr. James Elliott has been elected secretary to the Catch Club, *vice* Mr. Leete, deceased;—of whom, together with the club, we shall give some account in our next number.

M. LIPINSKI, the celebrated violinist, will shortly leave Paris for London, where he proposes giving a series of concerts.

MR. BOCHSA, the harpist, is engaged in composing the music of the grand *ballet d'action*, which is to be performed at the King's Theatre at the end of this month. The music is entirely new.—*Post*.

PHILHARMONIC.—This Society, which ranks second to none in Europe, for the splendour of its orchestral performance, was established in 1812, for the cultivation of the highest order of instrumental compositions: the band consists of about seventy first-rate artists. The number of Subscribers, this year, is 639; Members, 39; Associates, 49; Female Professors, 17; and Honorary Members, 7; making a total of 751. The Directors for this season are, Sir George Smart, Messrs. Anderson, Bishop, F. Cramer, Dance, Neate, and Potter. Treasurer, Mr. Dance; Librarian, Mr. Calkin; and Secretary, Mr. W. Watts.

THE GLEE CLUB.—This harmonious Society was established in 1786, by the late Samuel Webbe and others. The celebrated glee of 'Glorious Apollo,' was written and composed by Mr. Webbe for this club, and it is always sung after 'Non nobis Domine,' at its meetings. The Club at present consists of 30 Subscribing Members: 14 Honorary Members; and 11 perpetual Visitors; total 55: and it meets, at the Crown and Anchor, every other Saturday, from December to May. President, John Capel, Esq.; Vice-president, William Horsley, B.M.; Conductor, Mr. Hawes; Sub-conductor, Mr. Bellamy; and Secretary, Mr. C. S. Evans.

THE MELODISTS' CLUB.—"A Subscriber" reminds us, that in our account last week of the prizes given at this Club, we omitted to notice those given for the best ballads: two by Mr. Hobbs—'Oh, believe not the tears,' and, 'Oh, weep not, mother;' and one by Mr. Blewitt—'When crowned with summer roses.' As "A Subscriber" could come as near to our publisher's as the Post Office, in Charles-street, Soho-square, he might easily have delivered his letter, or, at least, have *paid the postage* of it. For the future, we shall refuse all letters that do not come free.

LOW VOICES.—Many of our readers may recollect, that there was a celebrated bass singer, of the name of Meredith, who lived some forty years ago, at Liverpool; he possessed a most powerful voice of great compass, and he was a man of six feet high, with a corresponding bulk. Meredith was informed, that there was a man residing at a village in the Vale of Clwd, about forty miles from Liverpool, who could sing *lower* than he could. Jealous of a rival, he determined to pay the man a visit; so off he trotted, and, towards the evening of the second day's walk, he arrived at the village; and on being informed that John Griffith was digging in his garden, Meredith sauntered about for some time, taking a bird's eye view of the unconscious *basso*, who was but a little fellow compared with himself. At length, he drew himself up to his full height, and, looking over the hedge, said, on low A in the bass,— "Good evening to you, friend." The digger rested on his spade, and answered, on low D, a fifth below Meredith,— "The same to you, friend." On which Meredith turned on his heel and walked off, rather disconcerted for a time; but afterwards, he used to recount the adventure with a good deal of humour, concluding with, "So, the delver double D'd me, and be d'd to him."

SONG.

Do not think my heart is gay
When I am join'd to scenes of gladness;
For still the thought of thee—away,
Will rise and smite my heart with sadness.

For I do love and prize thee so,
That I could hate myself for taking
Part in mirth—the while I know,
For love of one thy heart is aching.

But thou art here, where'er I go,
With all thy nobleness to cheer me;
And all thy love, (which none can know)
In blessed thoughts, are ever near me.

And thus, though sever'd by a living death,
Thy finer spirit walks out to my need;
Like the small violet's delicious breath,
Though hid'n itself beneath an ugly weed.

Operas, Concerts &c. for the ensuing Week.

SATURDAY....Opera. Fourth Quartett Concert, Hanover-square, Evening.
 MONDAY...Third Classical Chamber Concert, Willis's Rooms, Morning. Second Soci-
 età Armonica, Concert Room, King's Theatre, Evening. Fifth Vocal
 Concert, Hanover-square, Evening.
 TUESDAY....Second Rehearsal, Exeter Hall, Evening.
 WEDNESDAY...Second Performance, Exeter Hall, Evening. Lanza's Third, Morning.
 THURSDAY...Third Rehearsal, Exeter Hall, Evening.
 FRIDAY.....Third Performance, Exeter Hall, Evening.

WEEKLY LIST OF NEW MUSIC.

PIANO-FORTE.

Alice Grey, Vars., Cross.....DEAN
 Adams' (A.) Twelve Instructive
 Lessons from Le Chalet.....METZLER
 Beatrice, Airs from, 2 bks Truzzi CHAPPELL
 ————— Ditto, as Duets DITTO
 ————— Quadrilles from, Truzzi.....DITTO
 ————— Waltzes from, Weippert.....DITTO
 ————— 3 Fantasias from, Czerny DITTO
 Czerny's Fantasia from 'Adelaide
 de France'.....EAVESTAFF
 ————— 2 Ditto from 'La Straniera' DITTO
 Chaulieu's 4 Airs from 'Zampa' WYBROW
 ————— Rages des Badenois, (Op.
 353) Introd. and Vars by Strauss WESSELL
 ————— Les delices modernes. Vars.
 on 'Vivi tu,' Duets, (Op. 357.) DITTO
 ————— Valses brillantes, Op. 378. D'ALMAINE
 ————— Grand Exercises, (Op. 364) DITTO
 ————— Passa tempi musicale, 6
 Nos. (Op. 385).....DITTO
 Duvenoy's 6 Italian Melodies.....DEAN
 Ecureuils (Les), Set of Waltzes by
 W. Wood, Esq.....BOOSEY
 Farrance's (L.) La Valse; Le Pas-
 toral; Le Savoyard; Trois Ron-
 dino.....WESSELL
 Himmell's Alexis, with Variations.
 Warren.....FALKNER
 Kalkbrenner's Fantasia from Nor-
 ma.....METZLER
 Musard's 6th Set of Quadrilles,
 entitled 'Savoy'.....D'ALMAINE
 ————— 7th Ditto, from 'Le Posti-
 faix'.....DITTO
 Once a wolf, a Fantasia on. G. F.
 Harris.....CRAMER
 Polish Melody, Vars. Reekes.....FALKNER
 Pixis' 5th Piano-forte Trio (Op.
 129).....WESSELL
 Rimbault's Airs from 'Beatrice'.....LONGMAN
 Seige of Rochelle, 6 Rondinos from.
 Fiorini.....CRAMER
 Stross's Valses—Huldigungs, Gra-
 zien, and Philomelen.....WESSELL
 Weippert's Rory O'More Qua-
 drilles.....SHADE
 ————— Straniera Ditto.....DITTO
 ————— Beatrice Ditto.....DITTO

SONGS.

She's fair as the Lily. J. Seymour SHADE
 See who is she. Miss Lightfoot.....DEAN
 The disconsolate Footman (comic)
 J. H. Jewell.....EAVESTAFF
 The blind mother. Kellner.....PLATTS
 The waterfall. Miss Lightfoot.....DEAN

The Gipsy's Prophecy. S. Nelson PAINE & CO
 Vocalist, or, Art of Singing. Trea-
 tise, by Charles Phillips.....LONGMAN
 We oft have met. Ransford.....SHADE
 We are Sisters. Miss Lightfoot.....DEAN

FOREIGN.

Ah no pensa. Beatrice.....CHAPPELL
 Ah ciascun fidar. Ditto.....DITTO
 Ah no no sia. Ditto.....DITTO
 Angiol di pace. Ditto.....DITTO
 Ah se un urina. Ditto.....DITTO
 Deb se mi amaste. Beatrice.....DITTO
 Dal Venebroso. Ditto.....DITTO
 Lassa! e poi il ciel. Beatrice.....CHAPPELL
 Ma la sola. Beatrice.....CHAPPELL
 Oh divina Agnese. Beatrice.....CHAPPELL
 Qui m'accolse. Ditto.....DITTO
 Se piu soffri. Ditto.....DITTO

SACRED.

Phillips' Improved Psalmody, No.
 1.....D'ALMAINE.
 Rogers' Sacred Offerings, P.-F.,
 cont. Psalms & Hymn Tunes.....DEAN

GUITAR.

Corsair's Bride, Jew's Daughter,
 and Here I watch, arranged by
 Miss Wybrow.....WYBROW
 I've sought him in the silent grove.
 Neuland.....CHAPPELL
 My treasured lute, Guitar and
 Flute. Neuland.....DITTO

MISCELLANEOUS INSTRUMENTAL.

Beatrice di Tenda, Airs from,
 Harp. Steil.....PAINE
 Das Santos, "Les deux Sœurs,"
 Harp and P.-F. Steil.....DITTO
 Forde's Dramatic Themes, Flute
 and P.-F.....COCKS
 La Gaieté, 25th Set, from Pré aux
 Clercs, orch. J. Clinton.....WESSELL
 Organ Tutor. W. H. Calcott.....CRAMER
 Queen's March. Chatterton. Harp FALKNER
 Reisseger's 8th Trio for P.-F.,
 Viol. and Cello.....PAINE
 Schepen's Gems à la Grisi, Stock-
 hausen, &c., 6 Nos. Viol. and
 P.-F.....COCKS
 Souvenirs de Wood Eaton, Fanta-
 sia, Harp. Chatterton.....FALKNER
 Tulou's No non tison, Fl. & P.-F. HILL
 ————— La dernière Pensée de We-
 ber, Fl. and P.-F.....DITTO
 Weber's Invitation à la Valse, Fl.
 and P.-F.....DITTO

CONCERTS.

MANCHESTER FESTIVAL.

A MUSICAL FESTIVAL, on a grand scale, will be held in Manchester, in the week commencing the 12th September next, under the conductorship of Sir George Smart.

GREAT Concert Room, King's Theatre. Under the immediate patronage of Her Royal Highness the Duchess of Kent. MADAME DULCKEN'S Annual Morning Concert will take place on Monday, the 2nd of May, 1836. Madame Dulcken will perform a Quintetto by Spohr, accompanied by Messrs. Nicholson, Willman, and Baumann; also, the Concert Stück, by Weber, as performed by Madame Dulcken at the third Philharmonic Concert; (and first time of performance) a Grand Fantasia, with Orchestral Accomps. by Kalkbrenner. Vocal Performers. Mademoiselle Giulietta Grisi; Miss Clara Novello; Mademoiselle Ostergaard; and Mrs. H. R. Bishop. Signor Rubini; Signor Tamburini; Signor Lablache; and Mr. Balfe. Mr. Bochsa will perform a Fantasia on the Harp. An engagement will also be offered to Madame Mahbran and Monsieur de Beriot. Leader, Mr. Mori. Conductor, Mr. H. R. Bishop. The Concert will commence at Two o'clock precisely. Tickets, 10s. 6d. each, to be had of Madame Dulcken, No. 6, Wigmore Street, Cavendish Square; and all the principal Music-sellers. Madame Dulcken requests an early application for Boxes, to be made at No. 6, Wigmore Street.

MRS. ANDERSON'S MORNING CONCERT.—Patronized and honoured by the presence of H. R. H. the Duchess of Kent, and H. R. H. the Princess Victoria.—Mrs. Anderson, Pianiste to Her Majesty and Instructress to H. R. H. the Princess Victoria, has the honor to announce that her annual Morning Concert will take place at the *Hanover Square Rooms*, on Friday, May the 13th, on the grand scale of former years.

Tickets 10s. 6d. each, may be had of Mrs. Anderson, 21, Manchester-street, Manchester square, and at the Principal Music Shops.

KING'S CONCERT ROOMS, HANOVER-SQUARE. Under the immediate Patronage and in the Presence of H. R. H. THE DUCHESS OF KENT AND THE PRINCESS VICTORIA,

MR. J. B. SALE, (Musical Instructor to Her Royal Highness the Princess Victoria) has the honor to announce his *Annual Morning Concert*, which will take place on Friday, the 29th April, 1836, on the grand scale of former years. Leader—MR. MORI. Conductor—MR. W. KNYVETT.

Tickets may be had of Mr. J. B. SALE, at his residence, 25, Holywell-street, Millbank, Westminster, and at all the principal Music-Shops.

CONCERTS.

GREAT CONCERT ROOM, KING'S THEATRE.

MR. T. COOKE AND MR. GRATTAN COOKE'S MORNING CONCERT will take place at the above room on Wednesday Morning, April 27th, 1836, at half-past One precisely: Vocal Performers, Mademoiselle Giulietta Grisi, Miss Maasson, Miss Rainforth, Miss M. B. Hawes, and Mrs. R. H. Bishop; Signor Lablache, Mr. Balfe, Mr. Bellamy, Mr. Parry, Jun. Mr. E. Taylor, Mr. J. B. Sale, Mr. Hobbs, Mr. Hawkins, Mr. Terrail, and Mr. M. Phillips; the Members of the Vocal Society; and the following distinguished Instrumental Performers; Mrs. Anderson; Messrs. Mori, Eliason, Dando, Mountain, Kearns, Lindley, Lucas, Hatton, Dragonetti, Howell, C. Smart, Nicholson, Card, Willman, Powell, Baumann, Tully, Platt, Rae, Harper, Irwin, Smithies and Son, and Chipp, &c. &c. Leader, MR. MORI. Conductor, MR. T. COOKE.

Tickets, Half-a-guinea each, to be had of Mr. T. COOKE, 92, Great Portland-street, Portland-place; of Mr. G. COOKE, 3, Leicester-place, Leicester-square; and at all the principal Music Shops.

THE COMMEMORATION OF SIR THOMAS GRESHAM, will take place by permission of the Right Honourable the LORD MAYOR, at the MANSION HOUSE, on Saturday, May 14th, at One o'clock.

Tickets will be issued by Smith, Elder, and Co. 65 Cornhill; and J. A. Novello, 69 Dean-street, Soho.

ORGAN MUSIC,—Handel's Chorusses, new arrangement, in Nos. each 1s, by H. Gauntlett. Studio, exemplified in a series of Exercises in the strict and full styles, intended as Voluntaries, 2s. 6d. S. S. Wesley. Melodia Sacra, a collection from the works of Handel, Haydn, &c. &c., in numbers, each 2s. ditto. Easy Voluntaries, Op. 36. 4s. S. Wesley. Psalm Tunes, selection of those usually performed, 10s. ditto. DEAN, 148, New Bond Street.

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NEW MUSIC.—JUST PUBLISHED, price 9s.—*The Principles of Harmony and Thorough Bass*, explained by short and easy Rules with exercises applicable to each Rule, extracted from Cathedral Music and the Compositions of Corelli, Handel, Mozart, Haydn, &c. by A. T. Corfe, Organist of the Cathedral at Salisbury. The arrangement of this Work is entirely New, and will be found of the utmost service to Teachers of Thorough Bass.

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NEW MUSIC.—SUPERIOR SCHOOL BOOKS.—Catechisms in cloth boards, by HAMILTON, viz. of Harmony and Thorough Bass, 2d Edition, 2s. Key to Ditto, 1s. 6. Catechism of Counterpoint, Melody, and Composition, 2s. Ditto of Double Counterpoint and Fugue, 2s. The Vocalists' Practical Catechism, 2s. Ditto for the Violin, 1s. The Organists' Descriptive and Practical Catechism, 2s. Catechism of the art of Playing from Score, and Writing for an Orchestra, 2s. New Musical Grammar, 4s. New Tutor for the Piano-forte, 3s. A Dictionary of One Thousand Musical Terms, 1s.; and his Art of Tuning Piano-fortes, 1s.; Also, by Clarke, a New Instruction Book for the Piano-forte, 2d Edition, 6s. Catechism, 2d Edition, 1s. James's Flutists' and the Guitarists' Catechism, each 1s.—Forde's Principles of Singing, 2s. Art of Singing at Sight, 2s. Kalkbrenner's New Method for the Piano-forte, by Forde, 8s. Chaulieu's First Six Months at the Piano-forte, each 3s. Indispensable, or Exercises for every Day in the Month, 8s. Preparatory and Special Studies, each 10s. 6d. Cocks' Flute Tutor, 2s. Pacini's Violin Ditto, 2s. Albrechtsberger's complete Theoretical Works, 2 vols. 8vo. 2l. 2s. Forde's Essay on the Key in Music, 3s.; Do's Principles of Singing, 2s.; Do's Art of Singing at Sight, 2s.

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